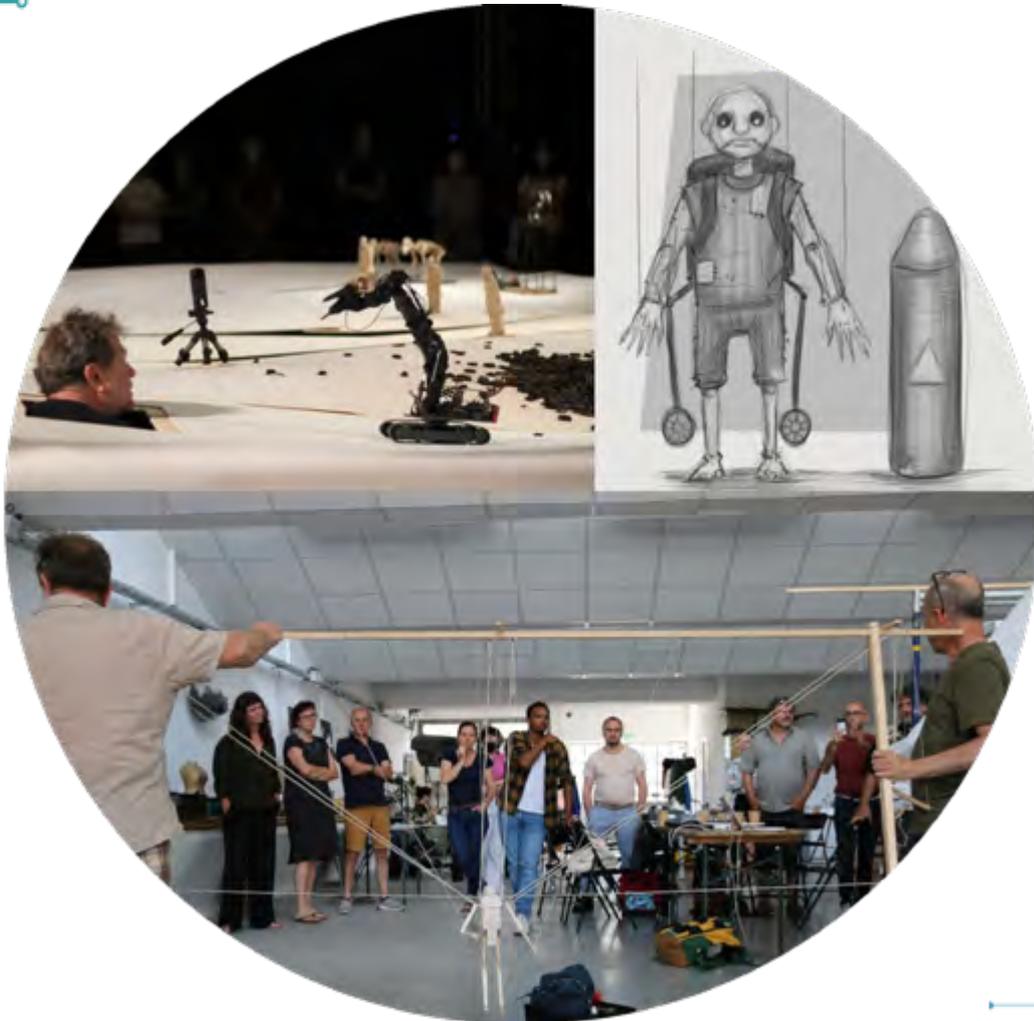




# PROJECT REPORT 2018-2022



Co-funded by the  
Creative Europe Programme  
of the European Union



## Origin of the project



The project INEU PUP – INnovative EUropean PUPpetry aimed at capitalising the project All Strings Attached – Pioneers of European Puppetry – EUPUPTS, which was co-funded by the Creative Europe programme 2014-2020 (start: September 30th, 2015 end: on September 30th, 2017) and where **Puppetry sector** was researched through a **desk analysis and interviews of the stakeholders** (professionals, artists, researchers, cultural officers, policy makers).

In the results of the final report on the **state of the art of Puppetry in the European context several weaknesses and threats emerged**, and the following critical points were identified in the analysis:

- scarce research, innovation and experimentation;
- scarce interaction with other disciplines;
- frequent misconception of Puppetry being a “minor art” addressed to an audience of children;
- lack of awareness of the audience on the specificity and value of the art;
- lack of awareness of puppets being cultural objects;
- absence in many countries of recognized qualified training courses;
- insufficient intergenerational transmission of competences.

The **immense potential of digitisation**, which has revolutionarily changed our contemporary society in all aspects, was in 2018 still underdeveloped for what concerns the artistic sector of performing arts, and even more in regards to Puppetry. Digital communication channels as social media where merely used to communicate and invite the audience to the performances, the potential strength of digital networking and platform for the exchange of technical knowledge and competences was still underexplored. Beyond this, the **opportunity of Audience engagement with co-creation through digital** means represented a field for pioneers...

## INEUPUP : Core idea

The core idea behind INEU PUP project was to tackle the above-mentioned issues by **applying the digitisation to expand the potential and the development of the sector** by:

- creating dedicated **digital tools and channels**
- providing training opportunity to **support digital capacity building of students and professionals**
- promoting the engagement of the audience, both online and live, through the co-creation of Puppet theatre performances for adults

To achieve these goals our european partnership intended to create:

A **Digital International Catalog of Puppets** which could host technical cards with scanned model of puppets, allow 3d printing and provide information on construction and artistic techniques for their use.

Training for students and young puppeteers, to let them **gain digital competences** for the use of the catalog, to scan, to 3d print and to construct the puppets, to transfer these new competences to other fellows.

An **online game application** which could interact with a live puppet theater performance for adults, where both the audience online and live would be engaged in the co-creation of the play.

To realize all of these actions, we decided to establish a **european network of partners** that could provide on one side **the cultural and artistic expertise** and on the other side **the scientific approach to the research, the creative, digital and technical know-how to design and create the digital tools and transfer knowledge and capacities**. This partnership was meant to emphasize the interdisciplinary, intersectoral as well as intercultural approach: contamination and collaboration would in those conditions bring interesting avenues of development for Puppetry.

## Partnership

INEUPUP partnership was composed of 4 both private and public institutions coming from 3 different countries: France, Bulgaria and Italy. These institutions gathered on the basis of the complementarity and added value they could provide in the implementation of the project.

The Lead Partner was Théâtre de la Massue, a French private theater specialized in Puppetry for adults. Théâtre de la Massue, inspired by the great potential and innovation that could be brought into the Puppetry sector, also thanks to a large international network of contacts established throughout its long experience, had identified and involved three other partners in this project. Each one of them provided specific capacities and experiences that were complementary to each other in creating a synergy for every activity.

Many reasons have led the partnership to evolve over the course of the project, especially the withdrawal of two initial partners. The consortium had therefore to be reinvented along the way, keeping the original spirit of INEUPUP. INEUPUP finally hit the road with:

**Université Côte d'Azur / UCA (France)** which provided – through its University Research School CREATES – the academic skills and the scientific approach to the research for establishing the International Digital Catalog of Puppets and coordinated the study of the impact of the performance on the audience, as well as the necessary didactic expertise to organize the workshop for the capacity building of students and young professionals. It assisted the other partner and the participants of the workshops in developing digital and technical skills (360 degrees video, 3D scanning and printing...).

**The State Puppet Theatre of Vidin (Bulgaria)**, being a public theatre from Eastern Europe brought to the project a diverse background and approach. It contributed with its artistic heritage and experiences to the development of the catalog, was involved in the organization of the related workshop and was a direct case study for the AD strategy.

**ECCOM – European Center for Cultural Organization and Management (Italy)**, a cultural non-profit association working since 1995 in the field of cultural management, specialized in research on Audience Development and co-author of the EU funded research “Study on audience development – How to place audiences at the center of cultural organizations” (2015-2017) was the partner in charge of developing the AD strategies for the project, as well as specific strategies for the theaters involved.

**Théâtre de la Massue (France)** – lead-partner- which coordinated the creation of the video-game and software through its professional network, providing the indispensable expertise to create the web-site of the project, the structure of the Digital Catalog and the web-game application associated with its theatrical performance “The Small Theater from the End of The World – Opus 2”.

The partnership was therefore very strategic in its complementarity, heterogeneous and balanced in its representativeness extending from the West to the East of Europe, and including both private and public bodies, artistic, technical, scientific and cultural expertise for the development of the project and its activities with synergy and effectiveness.



## General context

Started in December 2018, and initially planned to finish in January 2021, INEUPUP project had to face a series of ups and downs.

As mentioned above, the consortium had to manage the withdrawal of two initial partners in the first half of 2019: redistributing tasks and responsibilities, finding new trusted partners as well as providers, caused a big delay in the start of the actions. With the agreement of the European Education and Culture Executive Agency (EACEA), we could postpone the end of the project to January 2022.

In March 2020, the start of Covid-19 pandemia was a second ordeal for INEUPUP: leading a live-performance-based-project in times of sanitary crisis proved to be a very serious challenge.

This sad episode deeply shook the core idea of the project – the dialogue between digital and live performance – and disturbed our ability to experiment and study hybrid relationships with the audiences.

The impossibility to perform, but also to cross borders, obviously prevented us from developing all the potential of the INEUPUP project. The extension of the project to July 2022 allowed us to organize all the capacity building workshops. We managed to hold the 5 scheduled performances of the case study “The Small Theater from the End of the World – Opus 2” in two european countries : Bulgaria and France.

Endly, the situation forced us to concentrate on the digital part of the project –the catalog of puppets and the video-game- without, however, giving us the possibility of linking them with live creation and performances.

In that complex context, given the final outcomes of the project (to be read below), we can consider that INEUPUP has however taken a step forward for the puppet sector.



## WP1- Research and creation of digital international catalogue of puppets

**Veritable “puppet library”**, our catalog is a place of consultation and knowledge sharing for professionals and enthusiasts. There, are deposited, arranged, classified, various collections, techniques, models of puppets that the public and the professionals will be able to consult and use online. Materials, dimensions, new handling techniques, possibilities of scanning and 3D printing parts or entire puppets, this unique digital catalog is a real source of knowledge and sharing of know-how for professionals, students and enthusiasts of the puppetry sector in Europe. Puppeteers and professional creators can freely make available, if they wish, manipulative ideas or entire characters or objects. Access to the catalog is limited to professionals and students upon registration and validation by our team, and we are committed to protecting user data and work.

### The objectives of the Catalog

- Allow the sharing and consultation of tools and technical data for professionals and students of the puppetry sector in Europe and in all over the world
- Network puppeteers and students from the sector on an European scale
- Highlight the richness and diversity of the art of puppetry in Europe and in the world, whether contemporary or traditional
- Bring together know-how and aesthetics from different European countries and regions in one place
- Give professionals the ability to digitally archive and save their work at the end of a creation

### List of 100 puppets

We aimed to reach 100 puppets listed before the end of the project and it's done. This tool has caused great enthusiasm among puppeteers, proof that the tool was expected in the sector. Some puppets are very precise in the explanation of the making of their puppet, these are very valuable testimonies.

Each in their own way, the puppeteers explain the process of making their puppets: plans, photos, dimensions, video tutorials... A real source of knowledge and sharing of know-how. Some simply list their puppets without explaining the manufacturing process.

It should be noted, however, that of the 109 puppet sheets listed, only 2 have a 3D scan file, this shows that the work of training puppeteers in digital tools must be deepened and generalized. The Workshops devoted to the catalog and the use of 3D scanning and printing nevertheless aroused great interest among the participating puppeteers and students.

Among these hundred puppets, we find a great diversity of aesthetics and a great eclecticism. Several countries are represented. Some puppets are dedicated to young audiences, others to an adult audience. We hope that the catalog will make its way into the sector and that puppeteers will find it an inexhaustible source of inspiration and crafting ideas.



Among this hundred puppets, 31 different countries are represented, including 14 from the European Union. This is proof of a very great artistic, aesthetic and cultural diversity, and opens the way to a professional and highlighting tool that is of interest beyond the EU. List of EU countries represented by their puppet in the catalog: Bulgaria, France, Italy, Netherlands, Slovakia, Portugal, Ukraine, Poland, Austria, Czech Republic, Greece, Belgium, Sweden and Spain. List of non-EU countries represented by their puppet in the catalog: Tunisia, India, Brazil, New Zealand, Colombia, United States, Russia, Mexico, Turkey, Egypt, Algeria, South Africa, South Korea, Cuba, Iran and Chile

### Structur of the catalog : creation and development process

The structure of the catalog was designed in collaboration with the company «Digital Swing». We have thought together about data security, limited access to technical information on the works, and we have designed the catalog so that it has sufficient storage capacity. The know-how and the advice of digital swing were of great help to us.

The tool is now operational and we can still develop it in some details, in particular to carry out searches by puppeteer, which will allow us to discover the universe offered by a single puppeteer when he has presented several of his works in the catalog. It would also be interesting to set up a system of dialogue and exchanges between the puppeteers in order to encourage international collaborations. But this implies having the human capacity to monitor that there are no aggressive exchanges between users and trolls present in the system.



#### Two examples of puppets appearing in the catalog

##### Puppet 1

The donkey character from the Egyptian folklore created by Youssef Maghawry

##### Puppet 2

Russian puppet created by Sergey Polyakov, from the SkyMarionet company

SOME NUMBERS

In July 2022

**109** PUPPETS

**122** PUPPETEERS REGISTERED IN THE CATALOG

**6800** CONNEXIONS ON THE CATALOG IN ONE YEAR

**31** COUNTRIES REPRESENTED INCLUDING **14** COUNTRIES FROM THE EUROPEAN UNION

## WP2- Capacity building for professionals and students

The initial objectives were to promote the knowledge about the International Digital Puppet Catalogue and its use, to promote the acquisition of digital capacities among students and professionals involved in the training, to encourage digital innovation and experimentation among students and professional and to encourage exchange of knowledge and experiences among students and young puppeteers of different countries. Final aim of these workshops was to train professionals that could act, in their turn, as trainers and to sensitize partners and associate academies and universities to include these topics in their courses. We aimed to reach 60 participants among students and young professionals with fair balance and representativeness of gender and provenance. To create and feed a "value chain", another objective was to select some of the puppeteers participating to the workshops to be involved directly in the performances of our case study performance "The Small Theatre from the End of the World" (see WP 4).

### 3 workshops - France, Bulgaria, Italy

The puppet catalog was set online for the "World Puppet Day 2021" (on the 21st of March).

Despite the difficulties due to Covid-19 (the workshops had to be postponed from 2020 to 2021), we managed to organize 3 workshops, as initially planned, in 3 european countries :

- > **15th to 17th June 2021 in Nice (France)**, along with a performance of The Small Theater from the End of the World Opus 2 in the framework of Manca festival in Cannes
- > **23rd to 25th August 2021 in Vidin (Bulgaria)**
- > **11th and 12nd May 2022 in Roveretto (Italy)**

Each workshop had the same structure, with possible variation according to local resources and artistic specificities :

The first day was focused on the development of digital and technical basis knowledge at the core of the functioning of the puppet catalog (3D scan and creation of puppet cards).

The second day provided practical experience on how to build a puppet starting from the catalog (use of the 3d printer and other techniques)

The third and last day was dedicated to the artistic use of the created puppets.

### Nice (France) - 15 to 17 June 2021

The workshop gathered **20 participants** from diverse regions of south of France, which was a success, after months of lockdown. It took place at l'Entrepont, headquarter of Théâtre de la Massue in Nice, in link with the Symposium "DANTEMUS" (see p. XX), organised by Université Côte d'Azur in June in Cannes and a performance of The Small Theater from the End of the World Opus 2 given in Cannes (see p. XX). We could organize a very rich panel of speakers, mixing nationalities and specialities (both artistic and technical). The feedback was very encouraging with a shared reflection on the role of digital tools in Puppet creation.

**Speakers** Ezequiel Garcia Romeu (Director of Theatre de la Massue, puppeteer, scenographer, France), Pierre Gosselin (Founder and artistic director of UsinoTOPIE, France), Yiorgos Karakantzas (Director and puppeteer, France), Plamen Kanev (Puppeteer, Bulgaria), Iroslav Petkov (Puppet maker, puppeteer and director, Bulgaria), Marcin Sobieszczanski (HDR Lecturer at the Department of Information and Communication Sciences - Université Côte d'Azur



In chronological order, 3 photos of the 3 workshops dedicated to the ineupup catalog and to digitization and 3D printing: in Nice, Vidin then Roveretto.

### Vidin (Bulgaria) - 23 to 25 August 2021

This second workshop was coordinated by the **State Puppet Theater of Vidin**, from the experience of the first workshop. The contents of the workshop were a bit different, with other techniques to scan and print. This workshop gathered participants from different cities of Bulgaria, puppeteers as well as students. It got very enthusiastic feedbacks. The 3 speakers, **specialists of 3D technologies**, did their best to focus on the puppets themselves, with very good connections with the **27 participants**. Some common projects will probably be developed between participants. It was a big challenge for the State Puppet Theater of Vidin because 3D technology was very new for most of the team. It was a very useful experience ! A very interesting reflection arose on puppet creation and new technologies, so it did in Nice.

**Speakers** Ivan Yosifov (3D artist), Christian Hristov (system administrator), Plamen Kanev (Puppeteer)

### Rovereto (Italy) - 11 and 12 May 2022

Thanks to the Université Côte d'Azur network in Italy, we could organize this last workshop in a very exciting place : MART - Museo di Arte Moderna e contemporanea di Trento e Rovereto. This was a great occasion to connect visual art, puppetry and performing arts.

Despite the spread of the call for participants in various Italian networks, as well as French and Croatian networks, this workshop only welcomed **one - very enthusiastic - participant**. The experience was therefore very personalized and thorough and turned into a kind of - 2 day - laboratory.

Regarding the deepening allowed by the few stakeholders we can consider that this workshop played its role to train professionals that could act, in their turn, as trainers. Furthermore, this experience has created a promising connection between Théâtre de la Massue and MART.

**Speakers** Leo Vukelic (Producer at the Tigar Theater, Croatia) and Frédéric Poty (Théâtre de la Massue, France)

### Improvement points

Despite our effort to invite women, we must deplore their absence in the panel of speakers. Should this lead us to question and link digital approaches and gender ?

Besides, we had to reconsider our initial wishes to integrate young puppeteers from the workshop to the performance of the Small Theater from the End of the World - Opus 2: due to the covid-situation, this scenario could unfortunately not be fulfilled. We found an alternative to connect workshops and performances by printing elements during the workshops, which would be used on stage during the performances.

## WP3- Audience development

### Initial objectives

Through an original and tailor-made audience development strategy lead by ECCOM, INEUPUP project ambitioned to deepen the knowledge and analyze the audience of Puppetry in the four countries involved in the project, to empower the direction and staff of the theaters involved in the project with competences and capacities to establish relevant AD strategies, realize activities and monitor related development, to deepen and strengthen the relationship with the existing audience and too enlarge the existing audience, encouraging knowledge, participation and involvement to Puppetry art through digital channels and tools.

This strategy was developed through successive complementary work steps, in coherence with the main milestones of the INEUPUP project.

### Research on current audience

ECCOM started with a research aimed at knowing and assessing the current audiences of Puppetry shows (starting also from the results of the project EUPUPTS / "All Strings Attached"), in order to define an audience development strategy to reach and involve new public in the project. This research was also meant to understand how puppet theater had been changing in recent years and how these changes had affected its relationship to contemporary audiences. It more specifically focused on the specific contexts of partners countries of INEUPUP project : France, Bulgaria, Italy.

The strategy aimed at both widening and diversifying the audience, as well as deepening the relationship with the existing one. Specific attention was devoted to overcoming the common prejudice of Puppetry being -wrongly- considered as an art dedicated to children.

This study on "puppet theater and audience developpement" was released on the 31st of July 2019.

### Empowerment workshops on Audience Development

On invitation of the State Puppet Theater of Vidin, ECCOM led a workshop in Sofia on the 12th of April 2019 entitled "Audience development. How to place audiences at the centre of cultural organizations?". Based on the guide "Tools for audience developement: a practical guide for cultural operators" written by ECCOM in January 2017, this one-day introductory workshop gathered X person from XXX. The participants were invited to approach and discuss cultural policies, data on cultural participation, barriers to access and participation, audience development strategies.

Based on the positive feedback collected after this workshop, the same formula was proposed by ECCOM in Nice, on the 12th Novembre 2019 with title "Audience development: what realities, what perspectives for cultural and artistic structures?"

This second awareness workshop gathered diverse participants such as the City of Nice, French Alliance, Regional Agency of Performing Arts, or non-profit organizations. Université Côte d'Azur, which was at that time INEUPUP secondary partner, took part in the workshop as well.

### Creation of the global project AD strategy

Based on profiling and data clarified by the research on the current audience released in July 2019, as well as the discussions which took place during the two awareness workshops of May and November 2019, ECCOM established a global "Audience Development Strategic Plan" for the INEUPUP project. This plan suggested a tailor-made strategy to strengthen and diversify the audience as well as recommendations which might help INEUPUP Partners in the implementation of the AD plan. It was released and shared with INEUPUP Partners in December 2020.



Workshop «Audience Development Strategic Plan» - 25th February 2021 in Vidin

### Empowerment workshops

Following the release of the "Audience Development Strategic Plan", ECCOM organized and led two empowerment workshops successively with employees of Vidin State Puppet Theater, on 24th February 2021, and with employees of Théâtre de la Massue on 9th March 2021.

These sessions were based on a self evaluation questionnaire which both Vidin State Puppet Theater and Théâtre de la Massue answered before the workshop. Their aim was to define and discuss, for each partner organization, the capacity of each professional involved to apply the identified Audience Development approaches in their organization.

A clear distinction appeared, suggesting two different approaches and strategies, between the case of Théâtre de la Massue as performing arts producer - which performs in diverse venues with diverse audiences, but without close relationship with local networks - and Vidin State Puppet Theater, which runs a venue with direct and privileged contact with audiences.

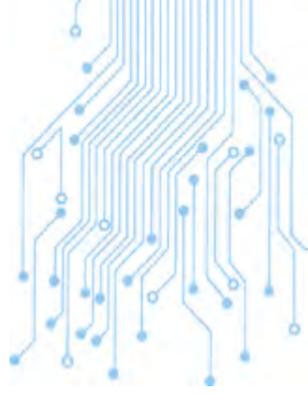
### Implementation of the AD strategy through dedicated activities

As explained in the introduction, the general context of pandemia was a strong challenge, as regards the audience development goals. Except for the one in Plovdiv (November 2019), all the performances of The Small Theater from the End of the World - opus 2 took place in France, in the last year of the project. Almost two years separated the first performance from the second one.

Given these conditions, Théâtre de la Massue spent much more time trying to rearrange the touring roster, instead of structuring an audience development strategy.

Not giving up the idea of strengthening and diversifying the audience, Théâtre de la Massue experimented a new kind of action around the performances in MUCEM (Marseille, France - November 2021) and TNG (Lyon, France - May 2021) : a group of people was invited to play the video game before watching the performance of The Small Theater from the End of the World - opus 2. This experience seemed in both cases to regenerate the relationship between the audience and the artistic performance and to open interesting perspectives to reach non audiences and link gaming to performing art.

Even if the INEUPUP project stops, Théâtre de la Massue as well as State Puppet Theater of Vidin will continue the experimentation of new strategies, inspired by the "Audience development strategic plan".



## WP4- The case study of The Small Theater from the End of the World THE VIDEO GAME

### Creation of the software web-game app

Associating the world of puppets with an innovative digital sector such as the video game sector was one of the bets of the INEUPUP project. We wanted to question the puppet sector and open up reflections related to digital:

- > Diversify and try to reach new audiences who do not or no longer go to performance halls but who stay in front of their computer screen

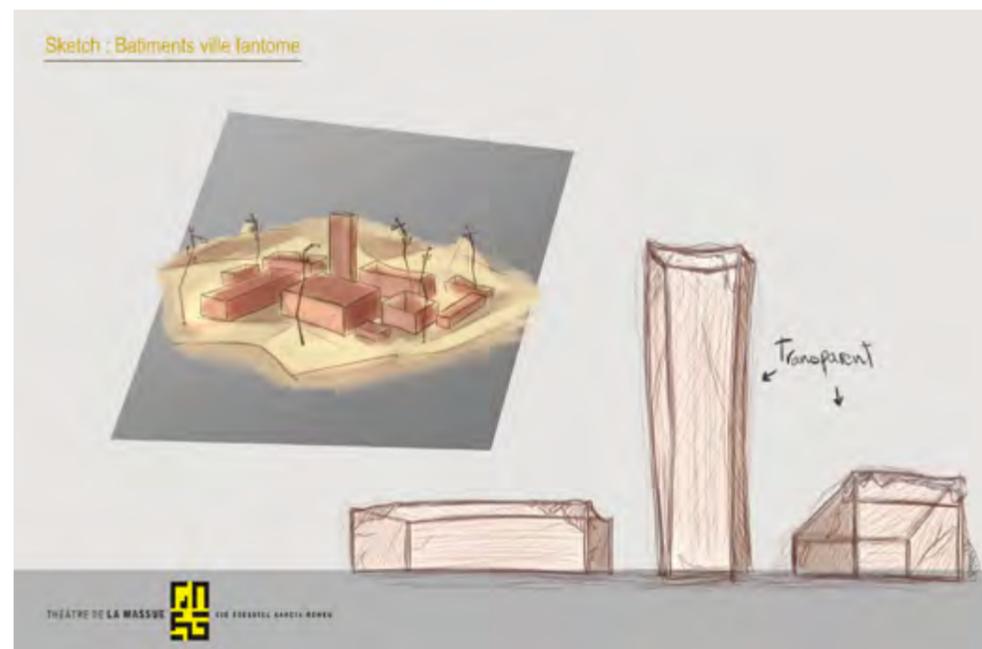
- > Make the world of contemporary puppetry, little known to the general public, more accessible and fun, as the puppet sector is often assimilated to young audiences.

- > Give an original vision of an artistic creation by proposing the point of view of the puppet

We lost time in the design of video games during the first year of the project because of the default of one of the initial partners : the company Castle Prod. We were finally able to produce aesthetically and mechanically successful work by strengthening the Ineupup team and calling on Biscuit Productions to produce the graphic elements.

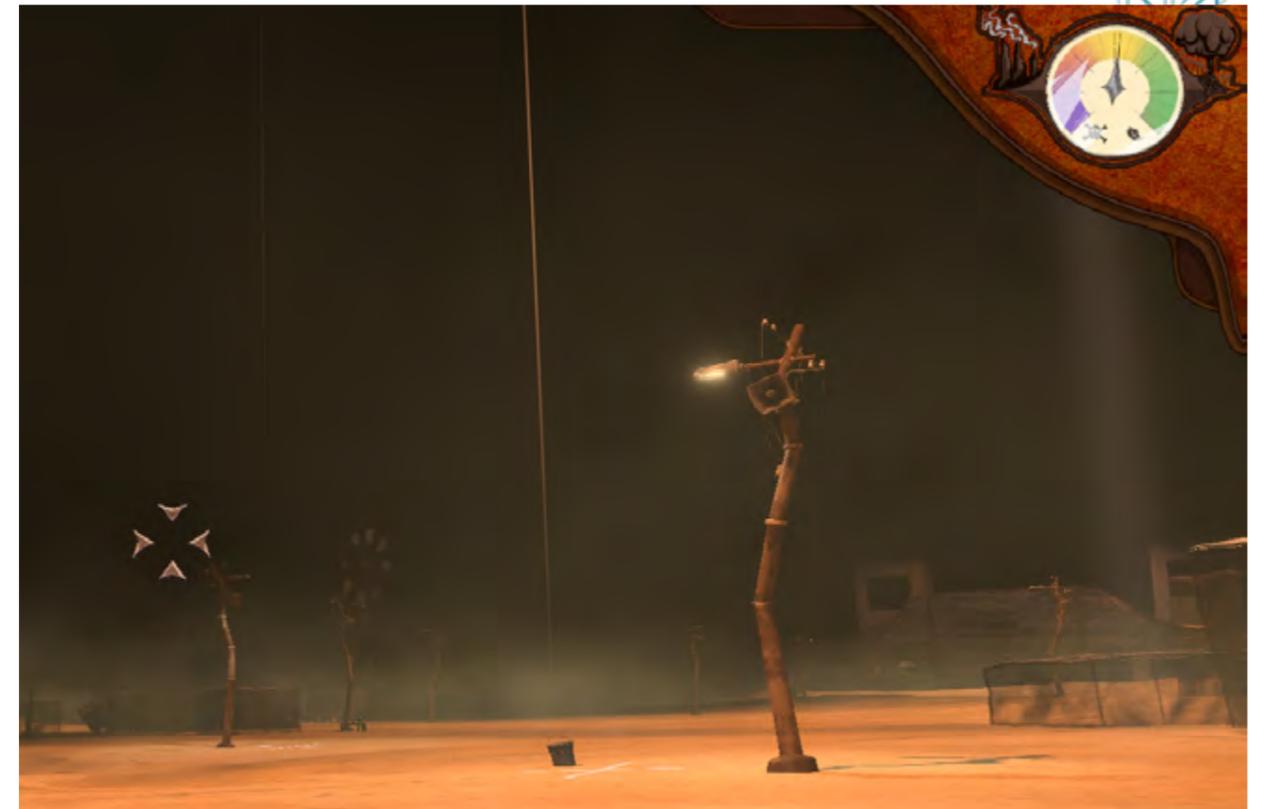
To achieve these goals,...we created a video game «The Small Theater from the end of the world» directly inspired from the live show created by Ezequiel Garcia Romeu. The player is in the shoes of a puppet and walks around the set of the show. He must solve puzzles and meet characters and buildings already created in the shows by the puppeteer Ezequiel Garcia Romeu transported into a virtual universe. Inspired by its aesthetics and its characters, the society "Biscuit Production" and the Ineupup project team have developed a game reminiscent of the world of puppets: cardboard decorations, player's hands suspended by a string...

The interaction and the exchange between the two sectors, video game and puppet show, lies in the fact that the universe and the puppet aesthetics of Ezequiel Garcia Romeu permeated the creation of the video game.



Sketches by Yanis Ouaglag

Research sketches on buildings and puppet hands for the design of the video game The Little Theater of the end of the world May 2020

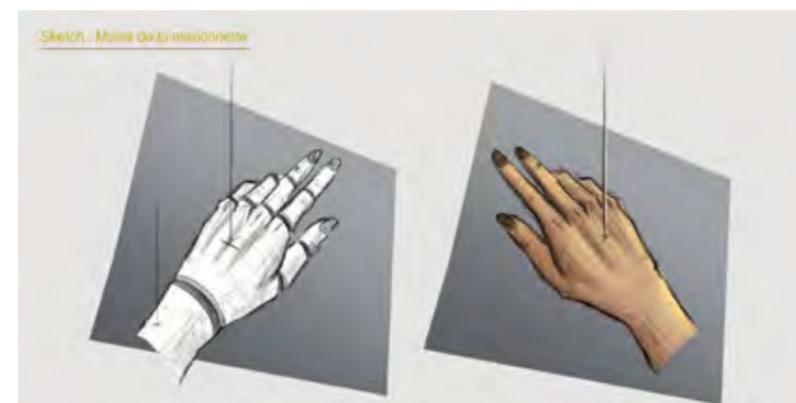


However, the creation of the video game in parallel with the performance had to face difficulties related to covid-19. Few performances were organized due to the closure of theaters all over Europe and the various confinements. This greatly slowed down the research phase linked to the manipulation and interaction between video games and live performances.

The research related to the creation of the video game and the various confinements have nevertheless led to interesting artistic proposals such as the possibility of seeing live and in 3D one of the performances of the Petit Théâtre du Bout du Monde through a camera placed in the middle of the scenic device. The public in front of their computer screen or on their phone had access to the 3D show from the point of view of a puppet. An innovative point of view for a spectator.

In November 2021, we were able to experience the video game with groups of high school students in parallel with performances of the show at the Mucem in Marseille. They appreciated being able to move from live performance to video game support to discover the world of puppets and the aesthetics of Ezequiel Garcia Romeu.

It is therefore an excellent way to interest adolescent audiences who are sometimes very distant from the performing arts but conversely very interested in the digital world. This can provide a bridge between the two sectors.



## WP4- The case study of The Small Theater from the end of the World THE PERFORMANCE

### Performance 1 - 25 november 2019 - Plovdiv, European Capital of Culture 2019 (Bulgaria)

The performance of the «Small Theater from the End of the World Opus 2» in Plovdiv took place in the opera with the participation of a string quartet.

As the video game demo was not ready yet - due to withdrawal of Castelprod, partner in charge of the coordination of the videogame, and the necessary time to develop a new web game application - our secondary partner Université Côte d'Azur proposed to experiment a 360 degrees Video shot of the performance.

Besides, the abandonment of our czech partner JAMU, in charge of the coordination of the sociological study, lead to prototype a new protocol for the study, which some sociologist of our secondary partner Université Côte d'Azur came and test around the performance in Plovdiv.

### Performance 2 - 15 June 2021 - Festival MANCA, Nice (France)

This second performance, which took place 1,5 year after the first one, was connected to two other key moments of INEUPUP projects :

The DANTEMUS symposium, organized on the 15th June by Université Côte d'Azur, in Cannes

The capacity building workshop dedicated to the use of the digital catalog of puppets, organized from 15th to 17th June, in Nice

After a serie of lockdowns due to pandemia, and many online meetings, this multi-facets moment was very unifying and gratifying for all INEUPUP partners.

The sociological study dedicated to the reception of the audience following the performance could moreover finally start..!



Some photos of the performance The Small Theater from the end of the world by Ezequiel Garcia Romeu in Avignon in July 2021

Photos ©Marie Ousset



### Performance 3 - 7 July 2021 - Festival d'Avignon 2021 - La Manufacture (France)

The Avignon festival has given great visibility to the INEUPUP project, bringing together many performing arts professionals from all over the world. We worked on specific communication tools (totebags, masks...) and runned a campaign dedicated to festival-goers - professional or not - to highlight our european cooperation.

### Performance 4 - 5 November 2021 - MUCEM, Marseille (France)

Théâtre de la Massue experimented a new kind of action towards non audience around the performance in MUCEM - National Museum of European and Mediterranean Civilizations. A group of students was invited to play the video game before watching the performance of The Small Theater of the End of the World Opus 2. Afterwards, the participants could share their experience, in the presence of Manuel Boutet, sociologist from UCA.

### Performance 5 - 3 May 2022 - TNG, Lyon (France)

The performances of «The Small Theater from the end of the world Opus 2» at the Théâtre Nouvelle Génération in Lyon were accompanied by meetings with the public around the show and the ineupup project. We also had the opportunity to present the video game accompanying the performance. In addition, the Université Côte d'Azur team was present to continue distributing the questionnaire to carry out the sociological study of the public. We had a nice reception from the theater team and the audience.



## WP5- Sociological study on the reception and impact on the public

### Initial objectives

This part of the project was led with various perspectives, all linked with academic work, in the framework of University Research School CREATES programs, at Université Côte d'Azur.

On the one hand, it focused on the case study of the performance "The Small Theater of the End of the World Opus 2", with aims such as :

- to explore and investigate the dynamic interaction between the live performing art and the audiences (online and present)
- to confront the diverse ways of audience engagement and interactive co-creation of the performance
- to produce a study on the reception and impact of the performance on the audience and share it as a starting point for future discussion and development on audience engagement in performing arts
- to describe and analyze the sound scenography and dramaturgy of the Small Theater of the End of the World - Opus II , as part of the immersive and interactive experience

On the other hand, it consisted of the conception of academic gatherings with more fundamental research objectives : the aim was in that case to study and investigate the relationships between avant-gardes and puppets and redefine the puppet as a laboratory of experimentation for contemporary artistic creation.

### Design, implementation and publication of the sociological study

Due to the sanitary crisis, the "case study" part proved to be very complicated to fulfill, especially regarding the dynamic interaction between the live performance and the audiences. The impossibility to perform and to cross borders for a relatively large period of the project turned out to be a major obstacle, as "the case", as we originally designed it, couldn't come true. The sociological study on the reception and impact of the performance on the public could finally be organized around 5 performances - Plovdiv, Cannes, Avignon, Marseille, Lyon - 4 of which were in France.

As after -show-meetings between the performers and the audience weren't always possible, the sociologist of UCA organized their investigation through questionnaires.

Endly, the conclusions of the sociological study will be released and discussed among INEUPUP partners to compare the efficacy of the Audience Development strategies applied and construct the basis for new future approaches.

### Organisation of an international Symposium «DANTEMUS - Artistic trans-disciplinary dialogue and new technologies on stage»

The Dantemus Symposium was an international symposium initially planned over three days in Nice. To adapt to health constraints, one day was finally organized by videoconference and streaming on Youtube on the 24th November 2020. The two additional days were postponed to 14th and 15th June 2021.

A very reach program, coordinated by Jean-François Trubert from UCA, gathered specialists from various european universities :

> **In November 2020**, Bjorn Heile and martin Iddon (Université de Glasgow) dealt with "Bodies, Doubles, Avatars: Experimental Music and the Virtual", Vlatko Kučan (Hamburg Music Conservatory) et Jean-Charles François (percussions) gave a virtual lecture <-> performance "no tech -> echo -> ecotone <- octet <- techno" .

> **In June 2021**, the audience could appreciate a live round table about "The puppet theater as a space for scenic experimentation" with Ezequiel Garcia Romeu, (Théâtre de la Massue), René Koering (composer), Philippe Sidre (ESNAM - Charlevilles-Mézières), Jean-François Trubert (Université Côte d'Azur) .



It was followed by 12 scientific speeches :

- “When puppets adopt hip-hop. Scene Analysis of Puppetmasterz”, by Julie Mansion-Vaquie (UCA) ;
- “Accattone in the Ruhr: cinema and musical theatre”, by Stéphane Hervé (Université Côte d'Azur) ;
- “Political modalities of music-theater dialogue on extreme-contemporary stages” by Muriel Plana (Toulouse) ;
- “Scenography as archipelago: writing, thinking, feeling ecology in Kris Verdonck’s End” by Carl Lavery (Université de Glasgow) ;
- “The LabSynthE laboratory multimodal experiment from 2016-2020. Synthetic poetry and recomposed reality: experiences of hybridization of reality through poetic and technological intervention.” by Frank Dufour (Université Côte d'Azur) ;
- “Reflection on the multidirectional management of attention. The experience of a 360° narrative production in 2019 » by Marcin Sobieszanski (Université Côte d'Azur) ;
- “Frequencies of Gestures. From the technical inscription of the gesture to the sonification of traces and kinesthetic archives» by Andrea Giomi (Université Gustave Eiffel - Paris Est) ;
- “Sound of objects and sound life in Zwei-Mann Orchester by Mauricio Kagel: performers at the end of a line” by Jean-François Trubert (Université Côte d'Azur) ;
- «The puppet gesture in Gisèle Vienne: hybrid language and mutation from the animated to the human» by Titiane Barthel ;
- “Counter Phrases by Thierry De Mey: creative process” by Vera Potapova (Université de Lyon 2) ;
- “The stage is a prism: notes on the acoustic image” by Enrico Pitozzi (University of Bologna) ;
- “Is krump soluble in opera-ballet? A look back at the “exogamous marriage” between urban dances and baroque music in the staging of Les Indes galantes by Jean-Philippe Rameau by Clément Cogitore at the Paris Opera (2019)”, by Anne Pellus (Université Toulouse 2 Mirail)

This symposium will generate a scientific publication, which will not only enrich the resource and knowledge base of the INEUPUP project but also feed the scientific research in progress about puppet theater.

### Cycle of conferences «Supermen, supermarionnettes, in the margin of the avant-gardes»

This online seminar was organised by Arianna De Sanctis, Serge Milan and Barbara Meazzi (Université Côte d'Azur) in collaboration with Emilia David (Università degli Studi di Pisa) from 19 November 2021 to 9 March 2022. It consisted of a journey of 5 conferences :

- “Characters, actors, or performers? Robots and automata on stage” by Didier Plassard (University Paul-Valéry Montpellier 3)
- “Research perspectives”, by Barbara Meazzi (UCA)
- “Puppet theater”, discussion with Matei Visniec
- “Live puppets and sensationist theater: Antes de Começar by Almada Negreiros”, by Valeria Tocco (Università degli Studi di Pisa)
- “Memories of abajo. Adaptation of stories by Leonora Carrington for theater of juguete” by Caracola Producciones Company, Mexico

All these conferences were recorded to enrich the resource and knowledge base of the INEUPUP project and feed the reflection around the regeneration of puppet creation.



## CONCLUSION

The INEUPUP project was designed 4 years ago, to **experience and explore digitalization as a lever to engage a renewal in puppetry.**

Despite the unfavorable context for cross-border cooperations and performing arts, the 4 partners of INEUPUP managed to mutualize their know-how to open new paths - all complementary - that can be analyzed as the first stones of a promising building:

> The process of creative digital networking is open : **the catalog of puppets** which we dreamt of became real and gathers more than 100 puppets from 31 different countries, including 14 from the European Union. An international community of puppeteers was born, to be animated and amplified in the coming months.

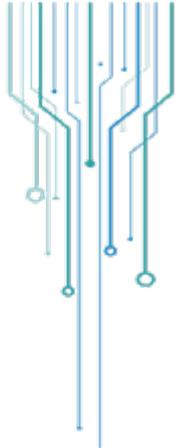
> Along with the catalog, we were able to experiment a workshop methodology which proved to raise awareness and concretely **amplify the competences of puppeteers as regards digital tools.** This methodology, combined with the enthusiasm of the workshop participants and the relevance of the speakers, who could form new - very fertile and inspiring - community in the future, are a very interesting basis, to be deepened and enriched.

> The **development of a video-game, in very close relationship with an artistic performance,** became reality. 360 degrees video, as well as virtual reality, seem to be able to feed this approach and keep the revolution going as regards the engagement of audience. Co-creation between performers and the audience, which was an initial objective that we didn't manage to reach, remains an achievable goal. We can consider that INEUPUP engaged the first fundamental steps towards it.

> The **symposium and conference cycle** coordinated by Université Côte d'Azur demonstrated the avant-garde character of Puppetry and its potential to become a field for multi-disciplinary research and experimentation. It also highlighted the interest of a companionship between academic research and performing art.

Endly, the same way INEUPUP contributed at capitalising the project All Strings Attached - Pioneers of European Puppetry - EUPUPTS, let's hope some future European cooperation will take over and continue the experimentation to make puppetry a privileged field for artistic creation and audience engagement.

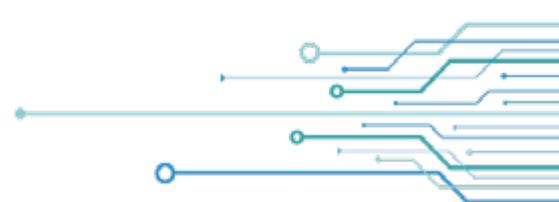




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